

## TRIUMPH OF THE HAT

Show of Easter Headgear  
Will Be Peerless.

PICTURESQUENESS RUNS RIOT.

French Models Show a Climax  
of the Milliner's Art.

There are Big Hats Flower Laden and Broad-Brimmed Shepherdess Hats—New Grace in the Trimming—A Rage for Shaded Ribbons—Novel Treatment of the Hat Back—Hats of Tulle and Mousseline Much in Evidence—Variations of the Turban and the Toque—The Fancy Straws.

The time when Easter day meant a spectacular blossoming of spring hats and gowns has gone by. Fashionable women now make a point of dressing quietly for the Easter service, yet if Easter Sunday is clear and bright there will be an unusual array of spring costumes out this year.

The warm weather of March spurred women into settling wardrobe problems at an early day and not within days have milliners and dressmakers begun their



strenuous days so early in the season as they have this year.

Possibly the beauty of the modes as well as the provocation of the weather had something to do with the prompt surrender to temptation. Surely, never within the memory of the oldest inhabitant were spring hats so lovely as they are now.

The milliners themselves, even when no customer is within sight and professional manner is off duty, keep up their enthusiasm and converse in exclamation points about the beauty of their own wares. The wares justify the punctuation.

The French models are, with a few exceptions, triumphs of skill and good taste; and though picturesqueness runs riot, eccentricity plays a very small part in the new millinery. There may be exceeding



originality in trimming detail, in color scheme, but the frank hat is relegated to the cheap shops. Fifth avenue disclaims it. First by virtue of art and beauty if not of utility are the picturesque big hats, flower laden and breathing suggestions of midsummer days, of fluffy summer frocks, of garden parties and country joys. One hardly knows where to begin a description of them and no moderate supply of adjectives could do them justice.

Low crowns, broad brims, wider in front than at the sides, floral garnitures massed



chiefly at the back, velvet or lousine ribbon trimming, marvellously beautiful color rings—there you have a few of the most prevalent features of the so-called garden hats, but the variety is inexhaustible.

The 1890 modes find an echo in the millinery world as well as in frockdom; and though there are the stiffest and perkiest of street hats and some large hats are turned up sharply at the side, a downward droop is noticeable in a majority of the large hats. The hat is raised slightly from the face in front by a bandeau, but the broad front brim droops, the back brim droops if it is not altogether eliminated,

and the flowers fall loosely upon the brim and over the hair in the back.

For this reason, flowers without stiffness, flowers that will hang gracefully, are favorites of the moment. The fuchsia threatens to become a fad, and hope and wistaria are prime favorites.

Some of the very loveliest of the French models are trimmed in these three flowers and the flower manufacturers have achieved veritable triumphs in their making. The delicate white and green of the hope tone in well with almost any light coloring, and the wistaria appears in all the delicate shadings, although it is at its best in its natural coloring.

One of the most beautiful French hats in a famous Fifth avenue shop was sketched for the large cut. It is a huge mushroom, shaped affair in soft white straw, lifted a trifle in front upon a band, but with broad drooping brim around, save in the back where it narrows and droops sharply. Around the almost imperceptible crown, lying flat upon the brim, are clustered wistaria sprays, shading from dark lavender to white.

The same blossoms line the brim and fall in a flower fringe upon the hair at the back. Flat loops and knots of lousine ribbon shaded from white to lavender cover the flat crown.

This shaded ribbon is a distinctive feature of the season's millinery, as, in fact, are shaded or ombre effects of all kinds, and through it the designers carry out ravishing color schemes. Ten or twelve different ribbons are sometimes used upon one hat, each delicately shaded, and all shading into one another with subtle harmony.



Few large bows are seen, for these soft, crushable ribbons can be gathered into a multitude of small loops, and their coloring is brought out more effectively by close bunching. The velvet ribbons too are gathered into knots, rosettes and tiny loops, although they haven't the excuse for such use that is urged for the lousine and soft taffeta ribbons.

The tulip rosette is one of the original and popular developments of this taste for ribbon manipulation. It is made entirely of soft-shaded ribbon, which is gathered into imitation of long, pointed petals and arranged around a centre of closely gathered ribbon bunched into what might be dubbed ribbon French knots. These rosettes, save in coloring, suggest sunflowers more than tulips, for they lie flat



and are used like cockades to catch up the hat brim, or are placed flat upon the upper side of the brim, or possibly form the entire top of the hat crown.

Circular trimmings of all kinds have a vogue. Cart-wheel rosettes of small, flower-like forget-me-nots or English daisies are centres of some larger flowers and are used like rosettes. Wreaths of leaves with flower centres are another expression of the same idea, and upon the tailor hats stiff cockades of straw, velvet or even leather are chic if not particularly beautiful.

While roses in the large varieties are not by any means taken, the small flowers are distinctly in the ascendant and the Louis XVI. garland is seen on all sides.

Forget-me-nots lend themselves particularly well to such treatment and with tiny button roses and pink-tipped English daisies are practically ubiquitous. These small flowers are gathered into little garlands, into rosettes, into stiff Pompadour bunches, or they are sprayed separately all over brim and crown, or tucked in tiny sprays among folds of tulle or chiffon.

Hats of moss-green tulle with forget-me-not sprays scattered all over their surfaces and rosettes of ribbon shading through pastel blue and green shades are very French, and an exceptionally good French model in fine fluted burnt straw trimmed with forget-me-not sprays and knots of pastel blue and green liberty satin is pictured among the illustrations.



Flat wreaths of large, old-fashioned roses or poppies are laid upon the broad brims, and spraying wall flowers, stocks, bachelor's buttons, field flowers of all sorts are fashioned into wreaths, pendant fringes, &c. Minute, tightly closed rosebuds and leaf

sprays are much liked for the fringes which, falling over the hair in the back, take the place of last season's eccentric cache-peigne.

Another novel and attractive hat back is formed by cutting off the back brim entire, strapping across and substituting for it three or four stiff little garlands of small blossoms, kept in shape by fine wire

and sitting down over the hair. In some cases a part of the crown as well as the brim is removed and the entire back of the hat is composed of the separate garlands of massed flowers of some fringe-like, drooping kind.

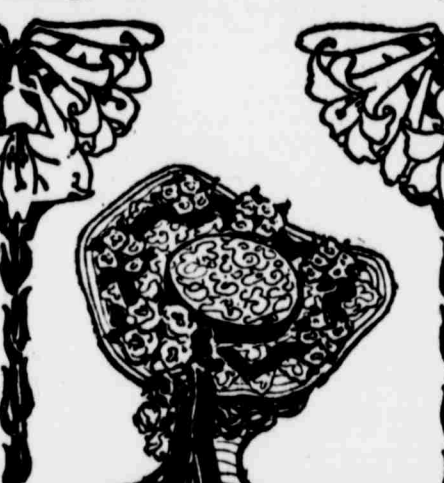
Broad-brimmed hats of the shepherdess variety are often trimmed with wide, soft ribbon drawn around the low crown and out to the edge of the broad front brim, where it is bunched or tied in a saucy bow. This model in wheat, yellow or burnt straw



trimmed with black velvet or black taffeta will be popular for wear with a simple morning frock. Such a hat reproduced in the large cut has apple blossom tucked under the side brim, but the flowers are not necessary to the smartness of the model.

Lilies of the valley, by reason of belonging to the group of flowers that are small and may tremble loosely about held by their flexible stems, are being taken into favor once more.

Hats of tulle and mousseline are much in evidence, and here again the mania for shaded effects appears. Tulle shading through innumerable tints is in the market, and separate tulle of different hues are cunningly combined.



One model which belonged to the province of high art was a "water creation," so its maker asserted, and with reason. It was a very wide-brimmed, picturesquely shaped hat, made entirely of fine folds of tulle shading through a multitude of blues and greens, and was undoubtedly suggestive of water.

Its only trimming consisted of water lilies laid flat upon the brim and looped together by their long, flexible stems, while several buds and looped stems fell over the hair at the back. A wild-rose hat of leafy green tulle with garlands of exquisite wild roses came from the same house.

Lace, both heavy and light, is beloved of milliners at present. Whole plateaux are made of it, the lace falling in a short curtain over the edge of the broad brim, the hats without trimming save for a few flowers or folds of tulle in some delicate color under the brim.

The lace curtains are a successful note, and long scarves of fine lace form the only trimming of many large hats. The lace falls several inches below the brim in front and sides and its long ends drop over the hair in the back. Jetted scarves are used in the same way.

Among small hats there are innumerable variations of the turban and the toque and even a hint of the demure bonnet with strings, but the long boat-shaped turban is possibly the most chic model for stiff straw. The roll brim sailor keeps a place among tailor hats, but obtains novelty



from the new trimmings.

The fancy braided straws this season are wonderful—and at times fearful. They range from the first and latest and most delicate of creations to the heaviest and most bunglesome of straw weaves and combinations, and tailor hats formed of straw in several contrasting colors and trimmed entirely with straw ornaments



are favorites in Paris.

Cockades in all materials, peacock algettes, quills, loop bunchings of ribbon, the tiny sharp wings called Cupid's quills, pompons of uncurled ostrich feather, are all used upon the more severe street hats, and art scarves ornaments are also laid into service upon these hats, but this is a millinery season of flowers and lace, and, as

we have said before, picturesqueness holds the millinery world in thrall.

FRILLS OF FASHION.

This is a linen season and new uses are being found for the popular material. Fashionable hat-makers are turning out hats to match linen frocks.

Short, loose, separate coats of linen are to be distinctly smart for wear over summer frocks. Parasols are covered with linen, plain, embroidered or inset with lace. The linen reticule, embroidered with a huge monogram and mounted in gold or silver, is the newest thing in bags to accompany tub frocks.

Teneriffe lace, made in Paris and associated with the Canary Isles only by name, are having a decided vogue.

The Parisian loves a touch of bright red with her gown of neutral tint, and bright red morocco leather belts, red shoes, red

cravats and red parasols are considered particularly correct with the popular pongee gown.

Imported belts of leather, five or six



inches wide, soft enough to be drawn in folds to the waist like a ribbon girdle, and fastening with three straps and buckles in front, are among the latest novelties, and may be bought in soft tans, bright red and black.

Grass lawn petticoats in dainty models are desirable for summer wear with dark frocks, and are to be found ready made in all the shops.

Designers of jewelry have gone to old Egypt for many of this season's ideas, and Egyptian ornaments are exceedingly popular.

Hatpins with huge heads of platted straw are the correct thing with the straw trimmed tailor hats.

A new and extravagant addition to toilet



articles is a silver sphere stuck full of jeweled pins. When the pinheads are genuine stones, the dainty trifle costs a rather startling sum.

Black velvet ribbon closely studded with cut jet or paillettes forms a successful wide girdle.

The high centure or girdle is gaining favor from day by day and taking on the daintiest of details as finishings. No summer gown will be quite complete without it.

The floral chains which have been heralded in French fashion journals have now appeared in a few exclusive New York shops and are really charming. Corsage sprays and skirt garlands are sometimes included with a chain in a floral set.

Veilings of interwoven black and white mesh are serviceable and fashionable, but beauty veils in white with velvet or cheville designs in black continue in favor, and the lace veil, hanging straight from the broad hatbrim, is all that there is of most chic.

Sprigged or flowered Brussels net or maline with lace or scalloped edge is effective and becoming when the thread lace veil is beyond reach.

Fashionable mourning has its amusing fads. Silver embroidered tulle, in one of mourning's concessions to the modes of the day, and in Paris the fine black batiste kerchief edged with black chantilly and bearing a monogram is a feature of mourning outfits.

White stockings are to have a season of popularity and will be worn with ties of white duck or leather, or with white ties

soft silk on down insertion bands, are embroidered in glittering paillettes upon net or lace, form giraffe buckles and other jeweled ornaments, are painted or applied upon parasols and embroidered or inset in lace upon silk stockings, decorate mesh ends, are woven into the design of lace and passementerie and are fashioned into gleaming hair ornaments.

White stockings are to have a season of popularity and will be worn with ties of white duck or leather, or with white ties

having a patent leather vamp and black lacings.

Gun metal gray is a serviceable and fashionable color for the street petticoat of silk.

The yellow topaz is practically ubiquitous in the jewelry world at present, and chrysoprase, which, in its finest quality, in an exquisite shade of green, is among the most admired semi-precious stones.

Parisian women are reviving the fashion of wearing around the throat, with a low

ribbon, plain or jewel-studded. The mode is eminently becoming, particularly with demi-decolletage.

Velvet bracelets too, are a fad, but in this case the velvet band may match the gown in color instead of being black, though black accentuates the whiteness of hand and arm. The bracelet is a narrow strip of velvet ribbon fitting the wrist closely and tied in a small bow, or more

effectively fastened by jeweled clasps or by a bow holding in its centre a jeweled ornament.

Little jeweled slides are worn with some of the velvet bracelets as well as with the velvet neckband.

No woman is properly equipped for the summer without a set of jeweled cuff and collar pins to use with the inevitable turn-overs.

Among hatpin novelties are pins with large velvet heads decorated in Egyptian designs.

CARETAKERS IN DEMAND.

A Not Unpleasant Occupation Which Provides Free Lodging for Quiet People.

Daily now the caretakers and the householders meditating departure for the summer are talking over matters. The pro-

fessional caretaker is a distinctly modern development, but her employment is widening extensively as families leave town and for a longer term than was formerly the custom.

The post of caretaker is sought after not only because of the independence and accommodations it confers, but because it affords to the incumbent a chance of having some member of members of her family with her. A widow with two grown daughters has lived rent free for eight months of five consecutive years at the mere cost of keeping the premises of absence in proper condition, and the berth of caretaker for a notable family's city house has just fallen as a valued legacy to a young relative of the woman who filled the requirement for many seasons, but has now retired.

Young married couples to whom house rent is an object are considered desirable caretakers, if they have the proper references. Young women with father or mother dependent upon them seek this means of eking out small incomes, and gentlewomen who are college teachers and those who want a summer away from their regular employ-

ment offer their services. These are often sisters, or chums, and their education and professional record are accounted good warrant that the house belongings will be well treated.

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WONDERS OF AN UMBRELLA.  
It Illustrates What Can Be Done by American Methods of Manufacture.

An automatic self-opening or self-closing umbrella can be bought for \$1. These umbrellas are made here so cheaply that the imported frames have almost been driven out of the market.

The ordinary fifty-cent umbrella contains at least ninety parts, not counting the thread used in sewing it, or the ornamentation on the handle. The automatic umbrellas have nearly half as many more separate pieces entering into their construction. The mere assembling of the parts of an umbrella containing nearly 100 members might be expected to cost more than the finished article sells for.

It is not surprising that simple objects can be turned out for two or three cents a hundred in a finished condition in two or three separate operations, but it is certainly a marvel that an article like an umbrella, in which much hand labor is necessary to fasten these parts together, adjust them, complete the structure, test it and make it ready for the market, can be manufactured so cheaply that the concrete article can be made to pay three profits and reach the buyer at 40 cents.

The cheapest umbrella made contains twice forty-nine pieces, large and small. Each of these pieces requires from six to twenty mechanical operations before it is in place, besides the details of raising, spinning, weaving and dyeing the fabric and mining and converting the ore and elaborating the steel members.

Altogether the modern umbrella is one of the best of all exemplifications of what can be accomplished by American methods, machinery and ingenuity. The umbrella is a structure of steel, with a frame of iron and tipped with a substantial ferrule and solid steel point, is in itself a remarkable structure. It may be an open-ribbed tube or one which is braced out in either case it requires repeated handlings and machinery of great nicety to turn it out.

Its brass latches are accurately stamped out of sheet metal, two operators are and are fixed in place by hand. The ribs, or bows, and the spreaders are made from strips of thin sheet steel drawn through dies to give them the proper shape, the greatest strength for the weight of metal.

They are then supplied with the little round tips and the reinforcements are clamped upon them and holes are pierced in them, all by special machinery. Afterward they are dipped in Japan and baked in an oven at a high heat.

All the parts of a modern American umbrella are made to accurate gauge and are interchangeable. The business of making frames is generally separate from that of covering and supplying handles.

It will be noticed that 90 per cent. of the cheap modern umbrellas have one style of handle, a natural wood crook, which makes it convenient to hold the umbrella upon the arm. Nearly all of these bent handles are imported and the preparation of the wood begins a year or more before the living growth is cut.

The wounding of twigs and saplings for canes and umbrella handles goes on after year in foreign countries. Men and women and children go around with knives and carving gouges and stab the bark of the sprouts of oak and other woods at close intervals and in straight lines or spirals. The implements pierce the soft wood under the bark and nature soon begins to repair the injury.

The canes are made heart shaped, V shaped, in the form of a horseshoe or in zigzag and in straight dashes. When the twigs are cut in the following year and the bark is removed, these markings are found raised above the surface of the wood.

The wood is bent into the crook form by heating it in hot sand and is tied in shape while hot. Afterward comes the work of trimming, boring, staining and polishing the handles or mounting with silver or baser metal.

It might seem that the handle upon a half-dollar umbrella must cost nearly as much as the rest of the material; but these bent-wood handles are so cheap that they are employed in preference to any other kind. In recent years there has been considerable wounding of oak sprouts and harvesting of canes and umbrella handles in this country, but it is said to be all done by aged foreigners, with whom the practice almost became second nature in the fatherland.

The difference between a dollar umbrella and one which costs half as much is not so great now as it was a few years ago. It is a matter of covering and ornamentation rather than of construction.

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